

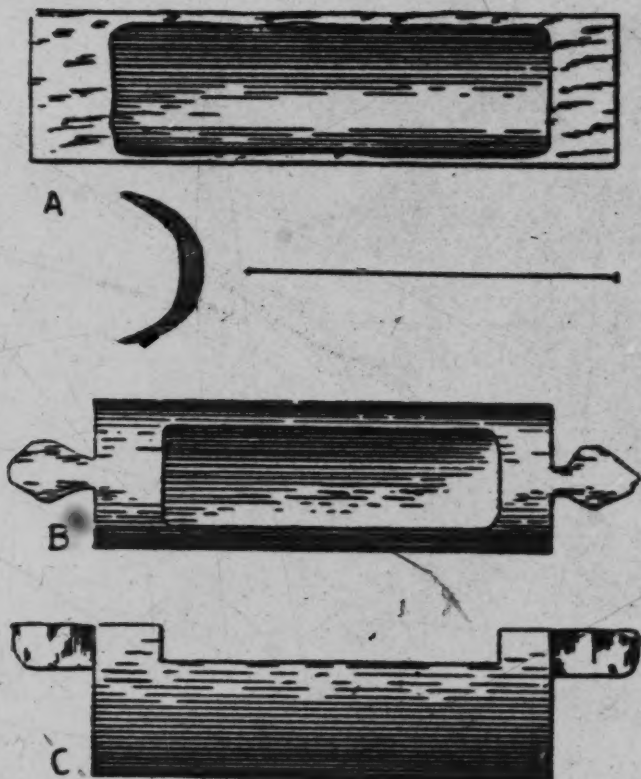
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Fig. 27 — Kamarakoto Troughs.

A, trough used for grated casave, morn, seen from above and in cross section. B, trough used for making kachiri, watea, seen from above and from the side.

323 gradually built up. Then clay for the sides is applied from a thick roll, but it would be incorrect to call this coiled ware. The roll is merely a convenient way of adding bits of clay; from it the clay is smoothed into the vessel and the roll is not really applied as a coil. After modeling, the pots are thoroughly sun-dried and then baked on an ordinary open wood fire. They immediately become and remain black.

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462 Pots, made only by women, are not manufactured everywhere in this region since they require a combination of local talent and local supply of suitable

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Fig. 28 — Kamarakoto Pots.
Three characteristic shapes. A
and B variations of the common
pattern, C an unusual type.

323 clay, both uncommon. They are made at Uruyen, but most Kamarakotos do
• 438 not make them and some whole tribes of the region do not. We saw an Uruyen
pot in the maloca (Indian village) at Santa Elena, several weeks' travel from
Uruyen.

445 For all liquids not to be placed directly over a fire, calabashes and
442 gourds are used (Fig. 29). Large spherical calabashes cut in half, called kamot,
are the commonest means of serving or keeping soup, stews and other liquids,
which are dipped out and drunk or eaten with spoons made of segments of
elongated gourds, koireka. Whole gourds with the small end cut off are used
285 as bottles, wai. Solid foods are served on basketwork mats and eaten with the
264 fingers.

[Text continues on p. 145]

*285 pattern at right angles to its former course and with upper and lower sides reversed. The weave forms a pattern of concentric squares, which contrast also in color and smoothness since the skin is left on the manare and successive squares are formed by the smoother, browner outer sides and by the rougher, paler inner sides of the strands. These are used for fanning the fire, for serving food, and for a dozen other purposes for which small mats are useful. The Kamarakotos do not make fans, like those of the Arawaks and some other Indians, that are definitely fan-shaped or that have handles.

Although simple in form, the orapa (Fig. 56 B) commonly reaches the highest point of weaving and design shown by these Indians, rivaled in this respect only by the amaritu. First-class orapa are so difficult to weave that not all weavers are equal to this and they are common items of trade both within the tribe and with neighboring tribes. Some of the best orapa in use by the Kamarakotos were made by Maquiritares but they are also made by Kamarakotos in essentially identical style and the following comments apply to the Kamarakoto work. I was unable to obtain one of the highly prized Kamarakoto specimens and the one that I illustrate was said to be of Mayongón (Maquiritare) origin, but it perfectly illustrates the Kamarakoto technique also. Indeed Roth has shown that identically similar trays are made by Arawaks, Wapishanas, Warrau, Akawais, Makuchis, Tarumas, and others.

The tray is woven as a flat, square mat with two different sets of strands (not a single set doubled over as in the oolori) of which one is colored brown or black on what is to be the upper side in order to increase the pattern contrast. The fiber is manare in finer strands than those usually used and the fabric is a pictorial twilled woven plaiting, the formula varied in accordance with the design but mainly one-over-two or one-over-three. The completed mat is cut into circular form and then edged and shaped so as to be definitely concave. The edging consists of a separate piece of all-over one-over-two or one-over-three twilled woven plaiting made in a seamless circle of the size required, doubled over the edge of the main mat and re-enforced by two opposite vine hoops, one outside and one inside the finished tray, bound into place by loops of curagua twine sewed through the fabric of the mat and edging.

These trays are not very specialized in use. Casave is served on them and they are also used for drying cotton or other things, for temporary storage, etc. 154

The Kamarakotos do not make circular open-ware trays, as some Arawaks do, nor do they make square trays of edged-mat type such as occur among the Makuchis and numerous more distantly related tribes.

The matutu (Figs. 57-58), is a tray highly specialized in form, although less so in function. The bottom is a square, flat mat woven like the bottom of an orapa (but left square) and not like an oolori. In rimming and edging this is shaped so as to be somewhat concave, but less so than the orapa.

154 [see footnote on p. 325, category 116 - Analysis]